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Bhandarkar Oriental Research Institute, Poona

SOUVENIR

OF THE COMPLETION OF

The Critical Edition of the Mahābhārata

SEPTEMBER 22, 1966

CRITICAL EDITION OF THE MAHĀBHĀRATA

Volume No.	Name	Edited by	Pages	Year of Publication
I	Ādiparvan	V. S. Sukthankar	CXVIII + 996	1933
II	Sabhāparvan	F. Edgerton	LXVII + 517	1944
III	Āraṇyakaparvan (Part I)	V. S. Sukthankar	XLII + 510	1942
IV	Āraṇyakaparvan (Part II)	"	511 to 1117	1942
V	Virāṭaparvan	Raghu Vira	LXI + 363	1936
VI	Udyogaparvan	S. K. De	LV + 739	1940
VII	Bhīṣmaparvan	S. K. Belvalkar	CXCV + 802	1947
VIII	Droṇaparvan (Part I)	S. K. De	XXXII + VII + 688	1959
IX	Droṇaparvan (Part II)	"	689 to 1159	1959
X	Karṇaparvan	P. L. Vaidya	XLII + LXXX + 697	1954
XI	Śalyaparvan	R. N. Dandekar	LVI + 556	1961
XII	Sauptikaparvan and Strīparvan	H. D. Velankar and V. G. Paranjpe	XXXIX + 113 XXVI + 121	1948
XIII	Śāntiparvan (Rājadharma)	S. K. Belvalkar	VIII + CXLVI–CLXIV + 684	1961
XIV	Śāntiparvan (Āpaddharma)	"	VIII + 685 to 948 + CXLIII	1954
XV	Śāntiparvan (Mokṣadharma)	"	VIII + 949 to 1792	1954
XVI	Śāntiparvan (Mokṣadharma)	"	VIII + IV + 1793 to 2240 + CCXLVIII	1954
XVII	Anuśāsanaparvan	R. N. Dandekar	XC + 1121 + XCIX	1966
XVIII	Āśvamedhikaparvan	R. D. Karmarkar	XLVI + 471 + XXXIX	1960
XIX	Āśramavāsikaparvan Mausalaparvan Mahāprasthānikaparvan Svargārohaṇaparvan	S. K. Belvalkar	XLVI + 171 XXXV + 55 XXVII + 24 XXXI + 43	1959

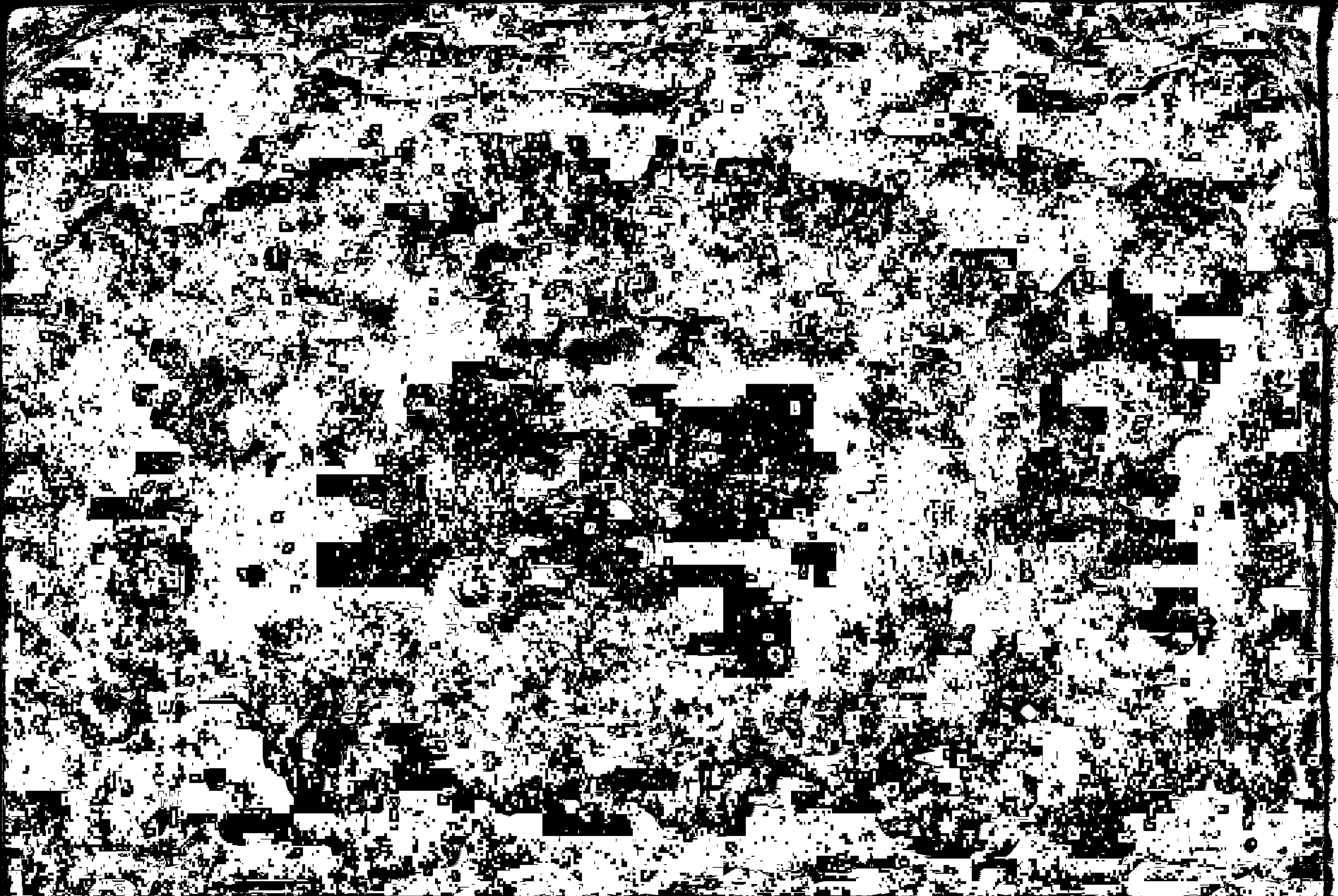
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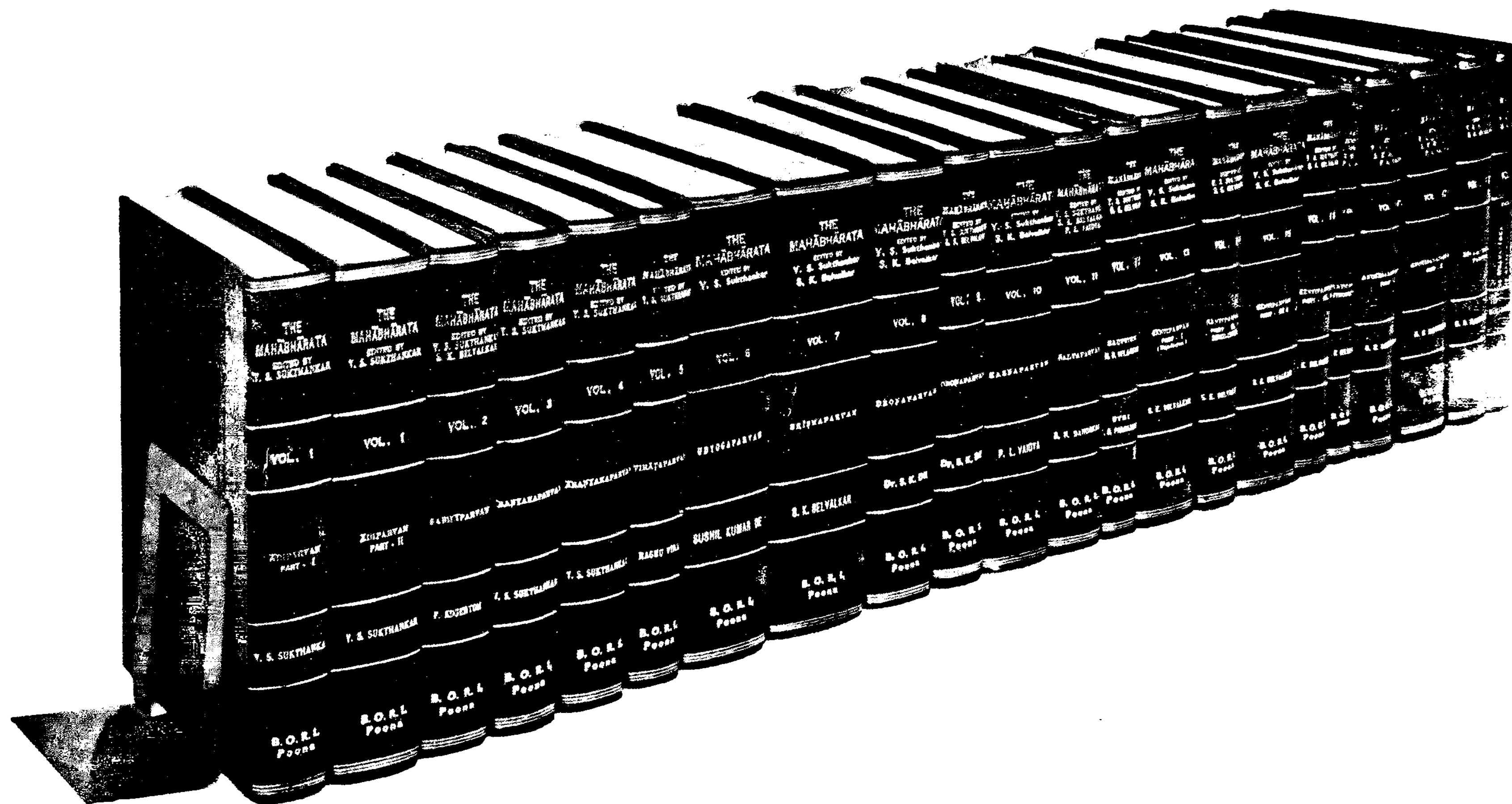
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धर्मे चार्थे च कामे च मोक्षे च भरतर्षभ ।
यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्क्वचित् ॥

म. भा. १८. ५. ३८



Dr. S. Radhakrishnan
President of India
who formally announced the completion of the Critical Edition
on September 22, 1966

Critical Edition of the Mahābhārata

The *Mahābhārata*

The *Mahābhārata* is a unique phenomenon in the literary history not only of India but of the whole world. For one thing, this Epic, which consists of 1,00,000 stanzas, is the biggest single literary work known to man. It is eight times as big as Homer's *Iliad* and *Odyssey* put together. But it is not only its size which entitles the *Mahābhārata* to the claim of uniqueness. Its contents too are unique in many respects. Even a casual reader of the *Mahābhārata* would be struck by its truly encyclopædic character. The *Mahābhārata* constitutes a dynamic record of an extensive period of India's history – a record which is prepared by poets who possessed a marvellous insight into the lives of men and women belonging to all strata of society. It is well and truly said that "in the *Mahābhārata* breathe the united soul of India and the individual souls of her people". But the appeal of the *Mahābhārata* is not merely Indian or national; it is essentially human or universal. As the author of the Epic justifiably claims :

धर्मे चार्थे च कामे च मोक्षे च भरतर्षभ ।
यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्क्वचित् ॥

In matters relating to religion and ethics, to material progress and prosperity, to the enjoyment of the pleasures of personal and social life, and to spiritual emancipation, whatever is embodied in this Epic may be found elsewhere; but what is not found here, it will be impossible to find anywhere else. It will not, indeed, be an exaggeration to say that there is hard-

ly any human thought or sentiment which has not found expression in the *Mahābhārata*; there is hardly any situation conceivable in human life which has not been portrayed in it.

It will be readily conceded that this unique work – vast in extent, encyclopædic in contents, and universal in appeal – could not have been the creation of one author or even of one generation of authors. It must have been the outcome of a long and continuous literary activity spread over many centuries. We may, here, not go into the details of how the original bardic-historical poem *Jaya* came into being, how, in course of time, through the operation of bardic enlargement and Kṛṣṇaite redaction, the poem *Jaya* came to be transformed into the epic *Bhārata*, and how, finally, as the result of the elements relating to Brahmanic life and thought having been superimposed upon the bardic-historical elements derived from the *sūta*-tradition and the religio-ethical elements derived from Kṛṣṇaism, the *Bhārata* became the *Mahābhārata*. What is pertinent from the point of view of the Critical Edition of the *Mahābhārata* is the fact that the transmission of the *Mahābhārata* or the *Śatasāhasrī Saṁhitā* is characterised by a truly bewildering mass of versions and subversions. Indeed, no other work illustrates the dictum, "as many manuscripts so many texts", more aptly than the Great Epic. This phenomenon of luxuriant growth and indiscriminate fusion of versions can be explained only on the assumption that, after its composition, the *Mahābhārata* had, in the course of all these centuries, been handed down in different forms and sizes from bard to bard through oral tradition, and that, therefore, no special care had been taken to guard its text against partial corruption and elaboration or against arbitrary emendation and normalization. This state of things must have continued even after the text of the Epic had been reduced to writing. The Epic itself seems to bear testimony to this process, for, while referring to the five direct pupils of Vyāsa, namely, Sumantu, Jaimini, Paila, Śuka, and Vaiśaṁpāyana, it says :

संहितास्तैः पृथक्त्वेन भारतस्य प्रकाशिताः ।

Accordingly, even in its early phases, the *Mahābhārata* text-tradition had been not uniform and

singular but multiple and polygenous. And this is, indeed, what is to be expected of a work which has proved to be a vital force in the life of a progressive people. The numerous variants, additions, and omissions which distinguish the various versions of the *Mahābhārata* are indicative of the dynamic character of the Epic. They emphasise the fact that the *Mahābhārata* had been organically related to the life of the people as a book of constant inspiration and guidance.

The Critical Edition

It was natural that, with the advance of scientific Indology, which had become evident in India and outside in the course of the past hundred years, the need should have been felt for a critical edition of the *Mahābhārata*. The credit for first voicing this need, in more or less clear terms, goes to WINTERNITZ, who, in his paper presented before the 11th International Congress of Orientalists held at Paris in 1897, laid special stress on this desideratum of a critical edition of the *Mahābhārata* " as the only sound basis for all *Mahābhārata* studies, nay, for all studies connected with the epic literature of India ". There were, no doubt, available in India several printed editions of the Epic. The *Mahābhārata* was first published at Calcutta, in four volumes, during the years 1834–39. This was followed in 1862 by the well-known *pothee* edition lithographed in Bombay by Ganpat Krishnaji, who got the Epic printed from types in the following year. In South India, there had been current a text of the Epic which differed substantially from the text of the Calcutta and Bombay editions. All these editions were, however, sadly deficient from the critical scholar's point of view, for, they either merely reproduced the version of a particular type of manuscript or else were eclectic on recognizable principles, and, therefore, failed to remove the uncertainty of the text. WINTERNITZ, who was convinced that a " critical edition of the *Mahābhārata* was a *sine qua non* for all historical and critical research regarding the great epic of India ",

persisted in his efforts, as the result of which the International Union of Academies resolved in 1904 to undertake the preparation of such an edition. Funds were raised for the purpose, and a specimen of the edition prepared by LÜDERS was actually published for private circulation among scholars. But then came the first world war which interrupted all scholarly work in the West. However, soon after the Bhandarkar Oriental Research Institute was founded in 1917, its workers, in their enthusiasm, decided to venture upon the critical edition, making a fresh start.

Ever since the time when the question of the critical edition of the *Mahābhārata* was first mooted, it had been clearly realised that, on account of the peculiar manner in which the Epic had been transmitted through the centuries, it was not possible to apply to it the special canons of textual criticism which were derived from a study of classical (Greek and Latin) texts and which depended ultimately upon there being a more or less complete concatenation of copies and exemplars reaching back finally to a single authentic written archetype. It was, therefore, necessary to tackle the problem of the *Mahābhārata* textual criticism in a different manner. The method of the *Mahābhārata* textual criticism had to be evolved only from a special study of the *Mahābhārata* manuscripts and of the peculiar conditions of the transmission of the text of the Epic. And such a study made it clear, almost at the very beginning, that an eclectic but cautious utilization of all manuscript classes was the only method which could be fruitfully employed in respect of the *Mahābhārata*. Since all categories of manuscripts had their strong points and their weak points, each variant had to be judged on its own merits. A text constituted on eclectic principles, with due circumspection, was bound to present a more faithful picture of the elusive " original " than any single extant codex could do.

The methodology of the *Mahābhārata* textual criticism has been set forth, in detail, in the Prolegomena of the *Ādiparvan* and in the Introductions of the various other *Parvans*. In this connection, one can speak of the many stages through which the work develops, such as, the search for and the collec-

tion of manuscripts, the collation of manuscripts, the characterisation of manuscripts according to recensions and versions, the fixation of the *stemma codicum*, the use of the testimonia, the constitution of the critical text in the light of the special canons of the *Mahābhārata* text-criticism, which have been steadily evolved and scientifically established, the isolation of the appendix-passages, the preparation of the critical apparatus, and the presentation of all the relevant material in a practicable and intelligible form.

What did the Critical Edition aim at and what does it claim for itself? To begin with, it must be pointed out that the Critical Edition did not aim – indeed, it could not have aimed - at presenting anything like the original copy of the Epic as Vyāsa might have compoed it. It did not also aim at a reconstruction of the *Ur-Mahābhārata*, that ideal but impossible desideratum. It did not again seek to reproduce the text of the poem as recited by Vaiśaṁpāyana before Janamejaya or even by the Sūta before Śaunaka. The Critical Edition modestly aimed at presenting a text of the Epic as old as the extant manuscript material permitted with some semblance of confidence. If the editorial work has been done properly, the Critical Edition may claim to embody the most ancient text of the Epic according to the direct line of transmission – a text which is purer than others in so far as it is free from the obvious errors of copying and spurious additions. The constituted text may claim to be the ancestor of all extant manuscripts of the Epic. As may be easily imagined, the constituted text is not necessarily a correct text from the grammatical point of view nor a felicitous text from the literary point of view. It contains loose and archaic linguistic forms and constructions, anacoluthons and lack of syntactical concord. There remain many contradictions and superfluities. There is evident lack of literary finish. These features – and aren't they natural in dynamic poetry ? – must have been inherent in the old poem. Where they are met with in the critical text, they are documented by the manuscripts themselves or at least are inferable from them with a high degree of probability. The Critical Edition has only cleansed the text of the *Mahābhārata* of puerile modern accretions and obvious errors of repetition. On the other hand, it has rescu-

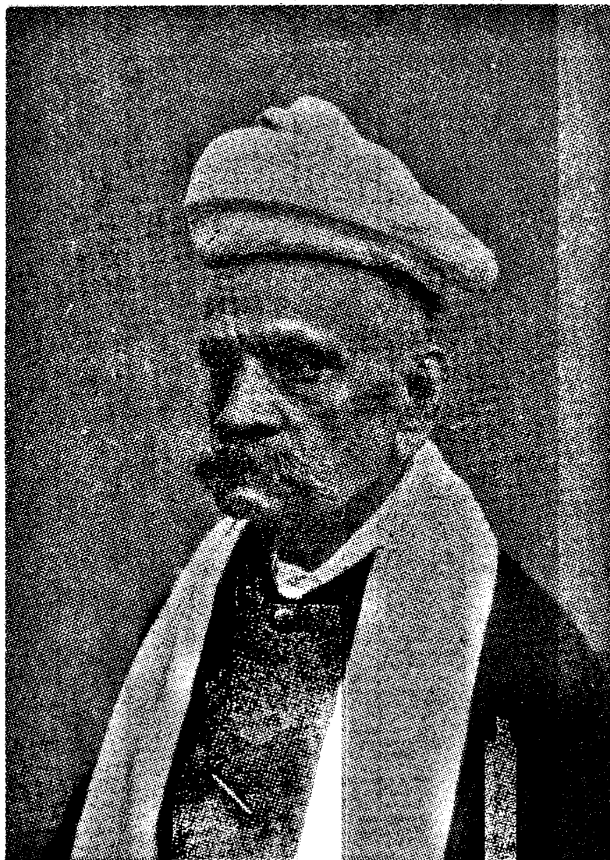
ed from undeserved oblivion many an authentic archaism, which had been gradually ousted in the course of the transmission of the text.

The Critical Edition of the *Mahābhārata* claims to be an edition in the preparation of which all the important extant versions of the Great Epic have been taken into consideration and all important manuscripts collated, estimated, and turned to account; it is an edition in the preparation of which the various collateral testimonia have also been critically utilized. Another important feature of this edition is this : Since all divergent readings of any importance are given in the critical notes printed at the foot of the page, this edition, for the first time, renders it possible for the reader to have before him the entire significant evidence for each individual passage. The value of this method for scientific investigation of the Epic is obvious. Further, since not even the seemingly most irrelevant line or stanza actually found in a *Mahābhārata* manuscript collated for the edition is on any account omitted, this edition of the *Mahābhārata* is, in a sense, more complete than any previous edition. It is a veritable thesaurus of the *Mahābhārata* tradition.

Brief History of the Project

The proposal that the Bhandarkar Oriental Research Institute should undertake the preparation and publication of the Critical Edition of the *Mahābhārata* must be said to have been mooted under very favourable auspices. For, at the very meeting on July 6, 1918, at which that proposal had come up for discussion, Shrimant Balasaheb Pant Pratinidhi, Ruler of Aundh, spontaneously offered a personal donation of one lakh of rupees towards the expenses of that project. The preliminary plans were soon completed, and, nine months after the Institute had taken the formal decision in that connection, that is, in April 1919, Ramakrishna Gopal Bhandarkar formally inaugurated the work of the Critical Edition by writing down on the collation sheet the first stanza of the Epic :

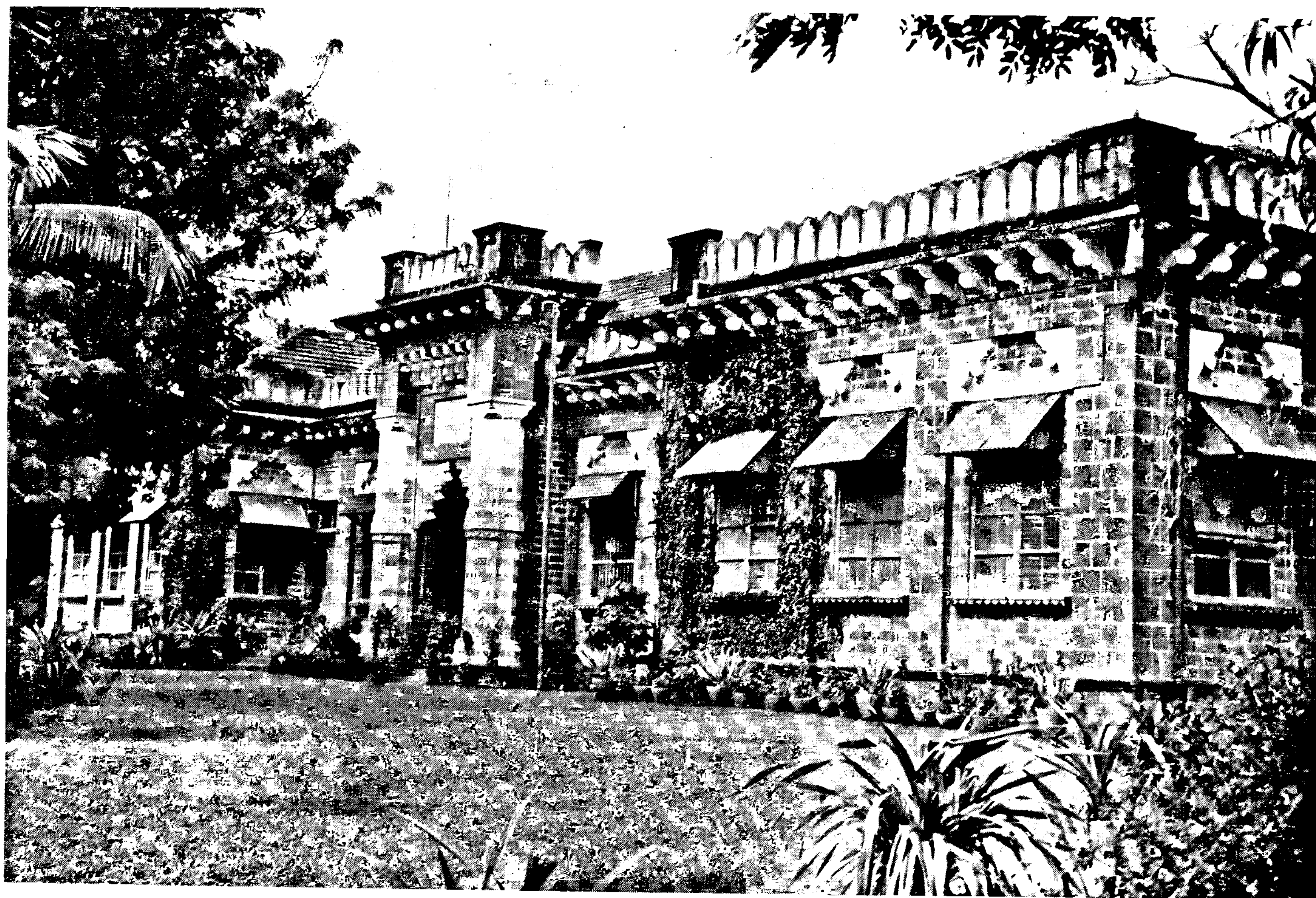
नारायणं नमस्कृत्य नरं चैव नरोत्तमम् ।
देवीं सरस्वतीं चैव ततो जयमुदीरयेत् ॥



Ramakrishna Gopal Bhandarkar



Shrimant Balasaheb Pant Pratinidhi
Raja of Aundh



Main Building of the Bhandarkar Oriental Research Institute, Poona



V. S. Sukthankar
General Editor (1925-1943) and Editor of the *Ādi-* and *Āraṇyakaparvans*



S. K. Belvalkar
General Editor (1943-1961) and Editor of the *Bhīṣma-*, *Śānti-*, *Āśramavāsika-*, *Mausala-*, *Mahāprasthānika-*, and *Svargārohaṇaparvans*



P. L. Vaidya
General Editor (since 1961) and Editor of the *Karṇaparvan*



N. B. Utgikar
who prepared the Tentative Edition of the *Virāṭaparvan*



Franklin Edgerton
Editor of the *Sabhāparvan*



Raghu Vira
Editor of the *Virāṭaparvan*

It was, indeed, a momentous event in the history of Indian scholarship. The project itself was enormous, and it was to be accomplished through the collaboration of many scholars both from India and abroad.

In view of the peculiar nature and extent of the proposed Critical Edition of the *Mahābhārata*, it was felt that it would be desirable if, to begin with, a tentative edition of a small *Parvan* was prepared and sent out to competent scholars all over the world for eliciting their criticisms. Accordingly, a tentative critical edition of the *Virāṭaparvan*, prepared by N. B. UTGIKAR, was brought out in 1923. Copies of this edition were sent out to various scholars, and, after a careful review of the views expressed by those scholars, the plans for a definitive edition were finalised. The proper beginning of the work on the Critical Edition may, however, be said to have been made in August 1925, when V. S. SUKTHANKAR was appointed General Editor. And, the earnest, patient, and all-engrossing scholarly efforts, extending over two years, of SUKTHANKAR and his small band of workers, whom he had been assiduously training in the theory and practice of textual criticism, resulted in the production of the first fascicule of the Critical Edition, consisting of 60 pages and covering the first two adhyāyas of the *Ādiparvan*. This fascicule was formally issued on July 6, 1927. The second fascicule consisting of 80 pages was published in the following year, and the entire *Ādiparvan* was completed in 1933. In the lengthy Prolegomena prefixed to the critical edition of the *Ādiparvan*, SUKTHANKAR has discussed at great length the problem of the *Mahābhārata* text-criticism in all its ramifications, and has set forth, in terms which are at once clear and definite and which are invested with the authority born out of his deep study and extensive experience, the canons governing the preparation of the Critical Edition of the Great Epic. This Prolegomena has not only served as a beacon light to the subsequent *Parvan*-editors, but it has also inaugurated quite a new epoch in the history of Indian Textual Criticism.

From the very beginning, SUKTHANKAR had been keen on inviting some Western scholars to collaborate with him in the project of the Critical Edition. Therefore, when he and P. L. VAIDYA paid a brief visit to Europe in 1931, he took the opportunity of

meeting M. WINTERNITZ in Prague and H. LÜDERS in Berlin and persuaded them to participate actively in the editorial work. The editing of the *Sabhāparvan* was accordingly assigned to WINTERNITZ and that of the *Karṇaparvan* to LÜDERS. Unfortunately, however, circumstances beyond their control prevented these kind friends from being able to fulfil their promise. The *Sabhāparvan* was subsequently assigned to Franklin EDGERTON of Yale University. EDGERTON came over to India for that purpose, spent about a year in Poona, and completed his editorial work in 1939.

Between 1933 and 1943, SUKTHANKAR himself worked on the critical edition of the *Āraṇyakaparvan*, and, as General Editor, also supervised the work of S. K. DE of Dacca University and RAGHU VIRA of Panjab University, whom he had induced to edit the *Udyogaparvan* and the *Virāṭaparvan* respectively. He was also looking after EDGERTON'S work on the *Sabhāparvan* and S. K. BELVALKAR'S work on the *Bhīṣmaparvan*. The *Āraṇyakaparvan*, the *Virāṭaparvan*, and the *Udyogaparvan* had been all completed and published (besides, of course, the *Ādiparvan*) and nearly one half of the *Sabhāparvan* had been seen through the press, when, on January 21, 1943, SUKTHANKAR died suddenly and most unexpectedly after a short illness of but one day. It was, indeed, a severe blow for which the Institute was not at all prepared. But the matters were soon set right, and BELVALKAR was appointed to succeed SUKTHANKAR as General Editor.

BELVALKAR was by no means a stranger to the job, having been one of the promoters of the project of the Critical Edition, a member of the Editorial Board, and Honorary Secretary of the Institute. SUKTHANKAR served as General Editor for *nearly* eighteen years, while BELVALKAR, who had been his senior in age, worked in that capacity for *full* eighteen years. During his General Editorship, BELVALKAR himself edited the *Bhīṣmaparvan*, the *Śāntiparvan*, and the last four *Parvans*, and also supervised the editing of the unfinished *Sabhāparvan*, the *Droṇaparvan* (edited by DE), the *Karṇaparvan* (edited by VAIDYA), the *Sauptikaparvan* (edited by H. D. VELANKAR), the *Strīparvan* (edited by V. G. PARANJPE), the *Āśvamedhikaparvan*

(edited by R. D. KARMARKAR), and a major part of the *Śalyaparvan* (edited by R. N. DANDEKAR). In July 1957, DANDEKAR was appointed Joint General Editor to help BELVALKAR, particularly in the General Editorial work connected with the *Āśvamedhikaparvan*. In 1961, BELVALKAR relinquished his long, active, and fruitful association with the Critical Edition owing to old age, but, fortunately, he is still amongst us to see for himself and bless the completion of this enormous project.

VAIDYA was appointed General Editor of the *Mahābhārata* in April 1961 (incidentally, DANDEKAR gave up his Joint General Editorship at that time), and still continues to hold that office. He too has been associated with the project of the Critical Edition since its inception. He has been a member of the Editorial Board since 1925, has edited the *Karṇaparvan*, and has to his credit the critical editions of a number of works in Sanskrit, Pali, and Prakrits. The editing of the *Śalyaparvan* and the *Anuśāsanaparvan* (edited by DANDEKAR) was completed under VAIDYA's General Editorship. He is currently occupied with the critical edition of the *Harivaṁśa* (which is traditionally regarded as a *Khila-parvan* of the *Mahābhārata*) and the Index of the verse-quarters in the *Mahābhārata*.

The printing of the Critical Edition posed a veritable problem by itself. It was a very complicated kind of printing and involved the use of types of as many as twelve different faces. No ordinary press could adequately cope up with that work. But the Nirnaya Sagar Press of Bombay, which had already established a high reputation for its matchless printing of Devanāgarī works, readily offered its co-operation. The printing of the first fascicule of the *Ādiparvan* was, accordingly, started in that Press in 1926. Five out of the eighteen *Parvans* were printed in the Nirnaya Sagar Press, and one *Parvan* was printed at Lahore in the Arya-Bharati Press run by RAGHU VIRA. It was, however, soon realised that the printing in outside presses, naturally enough, took inordinately long time. The Institute, therefore, set up its own composing department for the *Mahābhārata* in 1944, the actual printing, however, being still entrusted to local presses. With the addition of a

printing machine in 1962, the Bhandarkar Institute Press became a full-fledged printing establishment and all the subsequent printing has been done in that Press.

For the printing of the first few *Parvans*, John Dickinson supplied to the Nirnaya Sagar Press the paper of the necessary specifications. Since 1945, the Mysore Paper Mill at Bhadravati has supplied – on many occasions, even at short notice – the special kind of paper required for the Critical Edition.

Even at the time when the Bhandarkar O. R. Institute first decided to launch on the project of the Critical Edition of the *Mahābhārata*, it had been suggested that a few pictures, specially drawn for the Critical Edition, should be included in each of the *Parvans*. Shrimant Balasaheb Pant Pratinidhi, who had already established his reputation as a gifted artist and art-critic, readily undertook to look after this feature of the Critical Edition. He began by setting forth his ideas on the subject in an article entitled "The lines to be followed in drawing the pictures for the *Mahābhārata* Edition" (*ABORI*, Vol 3, pp. 1–34, 12 plates). In the course of the progress of the Critical Edition, the General Editor, in consultation with the Editors of the different *Parvans*, selected incidents from the Epic which could be suitably illustrated with pictures. Forty-eight pictures have now found place in the Critical Edition. Many of these were got prepared by Srimant Balasaheb under his direct supervision, while a few have been drawn by local artists.

Au revoir

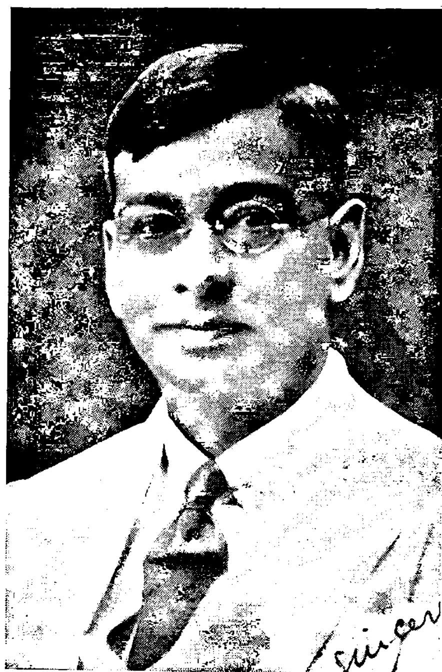
The great *Vāṅmaya-sattra*, for which the Bhandarkar Oriental Research Institute had got itself initiated over four decades ago, has now been brought to a successful consummation. Like any other *sattra*, the project of the Critical Edition has been a huge co-operative enterprise – a veritable

saṁbhūya-samutthāna – and the credit for its fulfilment belongs collectively to all the workers of the Institute, whether academic or non-academic. It is not at all necessary to name these workers individually, for, they have chosen to merge their individual personalities completely into the impersonal personality of the Bhandarkar Institute which they have served with such exemplary devotion through the last so many years. All that may be said on this occasion is that they all fondly cherish the opportunity given them to be associated with this noble work and that they humbly rejoice at the thought that they have been instrumental – to howsoever limited an extent – in the redemption of the pledge which the Institute had taken nearly half a century ago.

On this occasion, the Bhandarkar Oriental Research Institute remembers with gratitude the generous financial assistance which it has had the good fortune of receiving from its many patrons. Indeed, it was entirely on account of such kind patronage that the Institute was enabled to accomplish this enormous work. In the course of the last forty years, occasions were not few when, on account of the unbearable monetary strain, the authorities of the Institute had begun to think in terms of having to suspend the work on the Critical Edition altogether. But they had full faith in the great work which they had been called upon to carry through, as also in the many friends and well-wishers who had, from time to time, sympathetically responded to their frantic appeals for funds. And though, in the accounts of the Institute's *Mahābhārata* Department, the amount on the debit side still exceeds the amount on the credit side, one can now say, with some relief, that neither of the two parties, namely, the Institute and its donors, has so far failed the other. Will it then be too much to hope that they will not fail each other even in future ?

With the publication of the *Anuśāsanaparvan*, the Critical Edition of the *Mahābhārata* has been concluded. Only one ancillary part of this project, namely, the *Pāda*-index, still remains to be accomplished. It is obviously an enormous task, involving as it does over half a million verse-quarters. It is

also a costly affair. But the work on it is, at present, progressing rapidly at the Institute. The Institute is also currently engaged on the critical edition of the *Harivaṁśa* and an Epilogue to the Critical Edition. Thus the Institute can by no means be said to have reached the journey's end. Indeed, the workers of the Institute have always been guided by the dictum that every such goal reached marks but a stage in man's eternal quest.



S. K. De
Editor of the *Udyoga-* and *Droṇaparvans*



R. D. Karmarkar
Editor of the *Āśvamedhika-parvan*



V. G. Paranjpe
Editor of the *Strīparvan*



H. D. Velankar
Editor of the *Sauptikaparvan*



R. N. Dandekar
Joint General Editor (1957-61) and Editor of the *Śalya-* and *Anuśāsanaparvans*

Some Notable Points

Critical Edition of the Mahābhārata

1 Extent: 12,985 pages (Demi Quarto)

2 Number of Manuscripts examined: 1259

3 Number of Manuscripts actually used: 734

4 Scripts of Manuscripts examined: Śāradā (Kāśmīrī, old and new), Newārī, Maithilī, Bengali (Assamese and Oriya), Devanāgarī, Telugu (Nandināgarī), Grantha (Tamil), and Malayālam

5 Number of Collation-units: (approximately) 49,20,000

6 Total Expenses: Rs. 15,43,047

7 Total Receipts: Rs. 12,11,163

8 Present Price:

(a) Bound Rs. 820

(b) Fascicules Rs. 645

Pāda–Index

(In preparation)

1 Number of verse-quarters: (approximately) 6,00,000

2 Estimated Extent: 4000 pages (Demi Quarto)

3 Estimated Cost: (Preparation and printing) Rs. 6,00,000

4 Expected year of publication: 1972

Critical Edition of the Harivaṁśa

(In the Press)

1 Estimated Extent: 2000 pages (Demi Quarto)

2 Estimated Cost: Rs. 3,60,000 (This entire amount is being paid in ten annual instalments jointly by the Government of India and the Government of Maharashtra)

3 Pages already printed: 400

4 Expected year of publication: 1971

CRITICAL EDITION OF THE MAHĀBHĀRATA

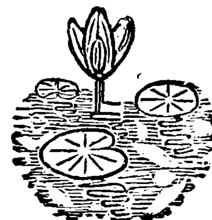
Some Principal Patrons

Shrimant Balasaheb Pant Pratinidhi, Rajasaheb of Aundh

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